

S. Planning Airlift 1,400 Infantry to Maneuvers in Egypt

By Richard Halloran
New York Times Service

WASHINGTON — The United States is planning to send 1,400 soldiers to Egypt in the first exercise of the new rapid deployment force, administration officials said Thursday night. The exercise, which would be the first of a series, would involve the airlift of the 82d Airborne Division to the Middle East. The unit, which is being retrained in the Middle East, would be the first of a series of units to be sent to the region. The exercise would be the first of a series of units to be sent to the region. The exercise would be the first of a series of units to be sent to the region.

The unit from which the 1,400 troops would be drawn has not been designated, officials said. The 82d Airborne Division is the best-prepared Army unit of those that have been designated as potential components of the deployment force. The rapid deployment force was officially organized in March under the command of Lt. Gen. Paul H. Taylor, who is currently in the Middle East. The force is to be sent to Egypt for training only, and its stay would be temporary. They discounted rumors that the United States plans another mission to rescue the American hostages in Iran.

The airlift of the troops to Egypt is almost certain to generate diplomatic turbulence, several countries in the region have already objected to U.S. warships and aircraft there. But Egyptian President Anwar Sadat has seemed determined to assist the United States in increasing its military presence in the Middle East.

Officials said the soldiers would be light infantry equipped with anti-tank weapons and other equipment.

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Douglas, in Supreme Court Memoirs, Was Obsessed by 'Enemies'

By Fred Barbash
Washington Post Service

NEW YORK — Justice William Douglas' account of his Supreme Court years, released posthumously Wednesday by Random House, shows him to be as obsessed with his many enemies as they were with him, believing that both he and the Constitution were surrounded by conspiracies.

His record of 36 years on the court, like his opinions and dissents, reflects a struggle against what he depicts as an unbroken line of negative forces: beginning with trusts and big business, the organized bar and, finally, the administration of Richard Nixon.

It was such forces, he suggests, that tried to have him impeached in the 1960s and that, in fact, dissuaded him from resigning in 1969 (instead of six years later) as he had decided to do. "I changed my mind about retiring and decided to stay on indefinitely," he writes, "until the last hound dog had stopped snapping at my heels."

Douglas, who died last Jan. 19, finished writing his memoirs shortly after he retired in 1975. But he had publication withheld until after his death "in the interests of sensitivity and feelings," said Sheldon Cohen, his attorney. Others who worked on early editing of the memoirs said

Douglas also explicitly sought to exclude unkind references from the manuscript.

Nevertheless, he writes that he thought of Chief Justice Warren Burger as a Nixon "hatchet man" when Justice Burger was appointed. Justice Burger, Douglas writes, "thought of the court as a symbol of an authority which had best not be exercised."

He writes in "The Court Years," to be published Oct. 6, that he believed the Supreme Court's super-secret conference room, as well as justices' telephones, were bugged, though a sweep ordered by Chief Justice Earl Warren found nothing. Douglas recalled that Chief Justice Charles Evans Hughes had once discovered a "bug" in the conference room.

He accuses the Nixon Justice Department of once making "threats" to the justices that their jurisdiction over writ cases would be removed by the administration and Congress if they did not reverse a ruling that made wiretapping evidence subject to discovery in open court.

He speculates that news stories about his receipt of a salary from the Parvin Foundation and related efforts to tie him in with "gambling interests" in 1966 were, in part, an FBI-inspired effort to get him discredited from an important gambling-wiretap case before the court.

And he said he believes that the successful effort of Justice Thurgood Marshall to

overturn a Douglas order staying the bombing of Cambodia in 1973 resulted from "some Nixon men put the pressure on Marshall..." As with many of his other suggestions, he offers no evidence of his claim.

The book covers critical court decisions on school desegregation, the rights of criminal defendants, his stay of the execution of the Rosenbergs (he was threatened with lynching for it), and his vote — which he later publicly regretted — to allow imprisonment of Japanese-Americans.

His own view, he said, was that he would "rather create a precedent than find one." He approvingly cites advice he received from Chief Justice Hughes: "Ninety percent of any decision is emotion. The rational part of us supplies the reasons for supporting our predilections."

Much of the book is devoted to placing the various characters of U.S. history in the 20th century on one side or the other of his perceived struggle between right and wrong.

'Subtle Corruption'

"The Nixon-Agnew regime," he writes, "reflected both crude and subtle corruption." This was the first time in history that both president and vice president had been indicted and their high positions of trust and public confidence.

The organized bar "is usually the focal point of the action," he says. "It reflects the status quo. It is part of the establishment."

The press, which he accuses of allowing itself to be used to tarnish him by innuendo and planted leaks, is "as depraved as it [was] in Jefferson's time. My feelings, however, were like Jefferson's — that the press is a much worse press would result from governmental surveillance."

"Establishment lawyers," like Dean Acheson and Erwin Griswold, "spoke from the premise of the status quo in the law; of the past and its precedents; they considered any deviation an error... they were unsuccessful, unenlightened advocates who missed great opportunities to mold the law..."

His "all-American team" of justices was composed of Hugo Black, William Brennan, Felix Frankfurter, John Harlan, Charles Evans Hughes, Earl Warren and Byron White.

Under Harry S. Truman, Douglas writes, "the court sank to its lowest professional level until the Burger court arrived."

As he neared retirement, Douglas seemed to become more pessimistic about the future of the court under Justice Burger. The court, "an important symbol

of the Constitution, was shoved more and more into the background... it would keep the solemn, benign face of the Establishment, letting the country know that 'law and order' was in control and that the Constitution — so far as human rights were concerned — was kept on ice."

"This is the real reason why the Supreme Court was said to be overworked and should let others do its work. Big business, power politics, the regime under which the poor got poorer and the rich richer could not possibly have it otherwise."

The 395-page book contains hundreds of anecdotes. Such as:

• When debating affirmative action and "reverse discrimination," of which Douglas disapproved, Justice Marshall, who is black, reportedly told his colleagues: "You guys have been practicing discrimination for years. Now it's our turn."

• When playing poker with President Truman and others, Douglas recalls how everyone in the game let Truman win. "I was shocked at the patronizing attitude. Our strategy with FDR had been to do him in, if possible, and to gloat over a victory... Truman walked out of my house that night with \$5,000 in winnings. I was so disgusted I never played another game of poker in my life."

U.S. Seizes 20 Tons of Marijuana

By Philip Hager
Los Angeles Times Service

SAN FRANCISCO — Narcotics agents here Thursday seized 20 tons of high-grade marijuana, valued at more than \$40 million, along with two ships — one a yacht once owned by President Franklin Roosevelt and later by Elvis Presley.

Fifteen men and one woman were taken into custody in what federal officials said was the largest single seizure of marijuana ever made in the western United States.

The two vessels — the 165-foot Potomac, used by Roosevelt for wartime meetings with Winston Churchill, and the 100-foot Valkyrie — had been under surveillance while docked here. Both ships bore banners saying "Crippled Children's Society of America," an affiliation that U.S. Attorney William Hunter described as "just a front" for the smuggling operation.

Among those arrested was Aubrey Phillips, 36, identified as a Long Beach, Calif., bail bondsman and owner of the Potomac. Mr. Phillips was the subject of a story in the Los Angeles Times in August, 1975, in which he told of his hopes of transforming the aging vessel into a tourist attraction. "I think the Potomac is an important link in history for everyone — Democrat or Republican," he said at the time.

Officials disclosed few details of the eight-month investigation, indicating that they hoped to make several more arrests. They said that the 20 tons of marijuana had been found aboard the Valkyrie. The Potomac, they said, functioned as a sister vessel. Agents also said they found \$11,000 in cash, but no weapons. There was no resistance.

The arrests were made as the marijuana was being unloaded onto a tractor-trailer truck, officials said, although they would not say where they thought the load was destined.

The seizure represented another sad chapter in the recent history of the once-glamorous presidential yacht. Built in 1935 as a Coast Guard cutter, it was used by Roosevelt to entertain family, friends, officials and royalty — including King George VI and Queen Elizabeth. In 1943 Roosevelt met Churchill on the ship to discuss war strategy. The vessel came to be known as "Shamrock La."

After the president's death, the ship was sold to the state of Maryland and later changed hands several times. Over the years it was stripped of its furnishings and fell into disrepair. Valued at \$1.3 million when it was built, it was then purchased by singer Elvis Presley for \$55,000.

Presley tried to give away the crumbling yacht to several charities — but all refused because of the cost of maintaining the vessel. In 1972, it was bought by Mr. Phillips, who said that he hoped to turn it into a tourist attraction in Los Angeles harbor, operated by a nonprofit corporation and financed through contributions.

Recently, the yacht was being restored by an organization called Presidential Yacht Potomac Inc., of Stockton, Calif. A spokesman for the organization expressed surprise at the news of the seizure but confirmed that Mr. Phillips is associated with the vessel.

Those arrested face charges of possession of marijuana with intent to distribute, conspiracy to distribute and importation of illegal goods. The maximum penalty on each charge is five years in prison and a \$15,000 fine.

U.S. Research on Plane Fires

Guided Crash of Airliner To Test Antimisting Fuel

By Richard Witkin
New York Times Service

WASHINGTON — The Federal Aviation Administration disclosed Thursday that it was planning a remote-controlled flight and crash of a Boeing 720 jetliner in 1984 to test "antimisting" fuels that are under development. Early tests, the agency said, indicate that such fuels could help prevent fatal airliner fires during otherwise "survivable" accidents.

The agency's administrator, Langhorne Bond, told a House subcommittee that, in formulating the test, the agency had considered the findings of a special committee of experts who have been studying ways of curbing plane fires and explosions for two years. Their findings have just been made public.

In its report, the agency panel said that successful development of antimisting fuels "could prove to be the single most significant safety improvement to reduce the post-crash fire hazard."

The agency also disclosed that, as a result of recent hijackings and a crash in Saudi Arabia last month in which 302 persons died, accelerated testing had begun on the adequacy of hand-held fire extinguishers on airliners.

Agency officials said that because of the relatively few accidents caused by such fires and because of stringent new precautionary measures taken after an airliner crash in Paris in 1973, they had heretofore assumed that the problem of in-flight fires was well understood.

The Paris crash was traced to a fire believed to have started in a lavatory trash bin. As a result, fireproofing of lavatories has been greatly improved and smoking banned in lavatories and some other areas.

But new concerns have been generated by the Saudi crash and the threats of recent hijackers to dump fuel in passenger cabins and ignite it. It is still unclear whether the fire aboard the Saudi airliner started in a cargo compartment or the passenger cabin.

Thursday's developments emerged at a hearing on cabin safety conducted by the Subcommittee on Oversight and Review of the House Public Works and Transportation Committee.

Officials who testified about the effort to develop antimisting fuels said that many technical problems remained to be solved and that it would be 1988 or 1989, at the earliest, when such fuels could be ready for regular use.

A critical issue, they added, was whether the number of lives that might be saved — an average of 32 a year on U.S. carriers, the federal agency has calculated — would justify the considerable but still not precisely calculated costs involved.

According to an document distributed by the agency Thursday, when an airliner is involved in a typical "survivable" crash, large amounts of fuel are ejected from ruptured tanks and fuel lines. Shearing of the fuel by the airstream produces "a highly flammable mist in and around the damaged aircraft."

Recent experiments have shown, the document said, that formation of the mist can be prevented by an additive in the fuel. One promising candidate is a British-developed polymer with a very high molecular weight.

The project calls initially for small-scale laboratory tests, a large-scale test in a C-133 cargo plane fuselage at the technical center near Atlantic City, and flights to determine whether the antimisting fuels are providing proper combustion. Finally, the antimisting fuels would be tested in a remote-controlled crash of an obsolete Boeing 720 four-jet airliner in the agency's possession.

U.S. Compels Cubans To Register for Draft

The Associated Press

LITTLE ROCK, Ark. — The Selective Service says Cuban men 19 and 20 years old must register for the draft within 30 days after they are relocated from refugee centers around the nation.

The Selective Service announced Thursday that Cuban refugees will not be treated differently from U.S. citizens when it comes to draft registration.

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Official He Would U.S. Arms

The Associated Press

— The vice president of Chad said Thursday that he would like to obtain U.S. arms to reduce dependence on Libya, but the latter has the only one willing to

interview after talks with government leaders, Col. Abdelkader Kamougue said the time for negotiations is over. There can be a military solution to the

latest round of fighting in Chad, he said. He said that the Libyan-backed government under President Idriss Deby and the rebel former Defense Minister Habre.

Kamougue said the latest of the war has cost tens of thousands of lives, devastated the country and threatened the survivors with starvation. He said Mr. Habre's forces are part of the landlocked northern wilderness.

Kamougue denied that the war was dominated by Libya's northern neighbor, Chad, which has been the target of his and Mr. Habre's forces were of Soviet-

Castro Group Claims Shooting

ban Attache Murdered Ambush in New York

By Robert D. McFadden
New York Times Service

NEW YORK — An attaché with a mission to the United States was shot and killed from Thursday night as he was carried along a busy thoroughfare in the borough of

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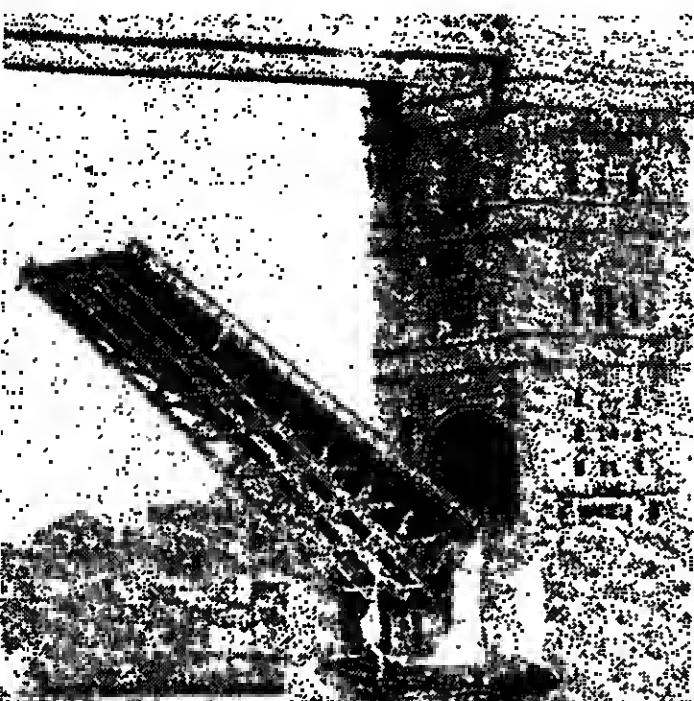
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Coup in Turkey

Military coups rarely contribute to international stability, but Turkey may prove to be the proverbial exception. The takeover by the chiefs of the armed forces had become almost inevitable because order had dissolved under the center-right coalition headed by Suleyman Demirel. More than 1,800 persons have been killed in political warfare in the last 12 months. Inflation is running at 120 percent or more, unemployment is perhaps 25 percent and the foreign debt is more than \$12 billion. The only thing that keeps Turkey's situation from deteriorating still further is Western recognition of its strategic importance on the southern flank of NATO. Aid transfusions from the West's multilateral lending institutions and consortiums put together by the OECD are keeping the country alive.

Under the circumstances, one is tempted, even inclined to believe the coup leaders when they say they acted "to end the [possibility of] civil war and widespread fratricide and achieve national unity." The history is encouraging. Twice before in 1960 and 1971 the Turkish military has taken over the government and both times it was returned to civilian control quickly. Also, Gen. Kenan Evren and his colleagues have said and done most of the right things so far. They have displayed nonpartisanship by arresting political leaders of all major parties (their contention that the politicians have been arrested for their own protection is questionable, but there is no indication that their lives are in danger). There is no justification for arresting politicians who have been charged with no crimes and the generals should see to it that they are released. The generals have announced that they will return the country to civilian rule as soon as possible, and they

have affirmed their continued allegiance to NATO and their intention to keep all of Turkey's foreign commitments.

It is especially encouraging that the generals have recognized the need to deal with disruption from the ultranationalist Islamic right as well as from the left. Their display of even-handedness should encourage Turkey's Western benefactors — who really have no option but to support the government in Ankara as long as it remains loyal to NATO — to continue doing so with generosity bred not only of necessity, but by hope. The generals have declared their allegiance to the ideals of Mustafa Kemal, who was known as Ataturk and was the founder of modern Turkey. That suggests a continuation of Turkey's Western-looking policies and a concern that the state remain secular. Turkey is bordered by Iran and the coup leaders are likely to be highly sensitive to the dangers of an Islamic revival in a country whose population is mostly poor and almost entirely Moslem.

Gen. Evren, who has a reputation as a political moderate, also announced that he and his colleagues would soon begin drafting a new constitution; and among other things, revise the nation's laws on elections and political parties. It is by no means certain that the military men can come up with a new political formula that will return stability to a country that has sunk so deeply into economic and political chaos. Nevertheless, a change is badly needed. It would have been better if it could have come about without armed intervention. But the will for political compromise was simply not there. The priority now is that the generals get on with their business, finish it quickly, and return Turkey to civilian rule.

INTERNATIONAL HERALD TRIBUNE.

The Summer Elections

Almost four million young Americans "voted" this summer on an issue that cuts closer to them than anything Americans as a whole will vote on in November: draft registration. The returns, based on both Post Office and Internal Revenue Service counts, are now in — a General Accounting Office audit is in the works. They show that about 85 percent of the nation's 19- and 20-year-olds registered in the two chosen weeks and 6 percent have registered since, with more trickling in. Of these, 1.8 percent indicated they were conscientious objectors or were registering under protest. The government is now confirming the results by mail and phone, looking for nonregistrants and studying the prosecution of violators.

The results show an impressive degree of respect for the law and/or for the burdens of citizenship among a slice of the population often regarded as being indifferent if not antagonistic to authority, war and personal risk. These are, after all, young people who grew up in a time when military service was dismissed as the preserve of a subculture. The anti-registration, anti-draft option was thoroughly publicized. Yet, though registration is meaningless unless you contemplate an eventual draft, most young Americans registered in a prompt and orderly way. Many blanks were filled in wrong, but Selective Service is quite sure the IRS culled out the "Donald Ducks."

President Carter, shying from linking registration to the political dread word "draft," asserts that the high turnout shows unity in the face of Moscow's invasion of Afghanistan. Who believes that? Gov. Reagan is still hung up on the contradiction between a sentimental rejection of a draft's coercive nature and his passion for national security. But most young Americans, as we read their message, were saying they are prepared to do their part.

Beyond that, the time it took for the two catch-up summer registration calls demonstrated that for Selective Service to furnish men to the military in a timely fashion in an emergency, registration must be continuous and cannot prudently be left until the time a president mobilizes. A system for continuous registration of 18-year-old men will take effect in January.

Important draft issues, notably the issue of women, remain on the national agenda. Within the more limited framework of registration, the discussion is now turning to peacetime classification — tests to assess registrants' physical and mental suitability. It is a necessary question, but a technical one. The important question was posed by the summer calls: would young people give their informed consent to a sterner ethic of national service? They did.

THE WASHINGTON POST.

Other U.S. Opinion

Spur-of-the-Moment Reagan

Ronald Reagan is spending a lot of time lately trying to explain some of the remarks he is making. He has had to apologize for his Klan statement to Southern governors and the city of Tusculum, Ala., which he wrongly identified as the birthplace of the Klu Klux Klan. He is still trying to explain his statement on recognizing Nationalist China; his statement on the Vietnam War was "misinterpreted."

It all brings to mind Reagan's famed Polish joke made while he was riding a bus while campaigning during the primaries in Connecticut. Despite the fact that about a dozen reporters held tape recorders in front of the governor while he told the ethnic joke, Reagan claimed he was misquoted by the press. Not so.

Reagan admits he made the Klan remark "on the spur of the moment."

It makes one wonder what type of remark Reagan would make "on the spur of the moment" during a summit meeting with Soviet leaders. And how he would find a way to blame the press.

— From the Times (Pawtucket, R.I.).

Carter's Posture on Debates

At one point in a Woody Allen movie, "Bananas," the president of a fictional Latin American country solemnly proclaims that from that day on, all citizens of his country must wear their underwear outside their clothes.

In the International Edition

Seventy-Five Years Ago

September 13, 1905

ST. PETERSBURG — The districts of Zangezur and Jereh are swarming with Tartar bands under the leadership of chiefs, and in some cases accompanied by Tartar peace officials. Green banners are being carried and a "Holy War" is being proclaimed. The Tartars are nightly holding secret meetings. Many thousands of Tartar horsemen have crossed the Persian-Russian frontier to join the insurgents. All Armenians, without distinction of sex or age, are being massacred. The Armenians are unable to obtain arms and are not permitted to form a militia force for their own defense. There is every indication that the agitation will extend to Daghestan, which is already in a state of ferment.

Fifty Years Ago

September 13, 1930

PARIS — Today's editorial in the Herald reads: "The Actuarial Society of America, which evaluates security risks, has issued some statistics on aviation fatalities, based on data furnished by the Department of Commerce. Unfortunately, the statistics are damaging to the extreme claims of the aviation enthusiasts. Since January, 1927, mortal accidents in aviation have been 1 to every million and a quarter of passenger-miles flown, while in railroading there was but 1 accident to every 300-million passenger-miles. The death rate among commercial pilots is very much higher than among Army and Navy pilots. Licensed transport pilots as a group have a mortality rate of 34 in 1,000."



'Do It Our Way and We Promise to Include Anderson in a Later Debate — the Same as We Promised to Debate Kennedy Last Year.'

The NSC Needs Trimming

By Flora Lewis

WASHINGTON — Although he is only in his fourth month as secretary of state, Edmund Muskie has already learned what predecessors found to their dismay. The National Security Council has burst its seams and needs to be drastically pared if the State Department is to operate properly.

Personalities have been a major factor in the imbalance, and the resulting conflicts that give U.S. foreign policy a look of vacillation, zigzag and plain incoherence. But the institution of the NSC itself has gotten out of hand, becoming a policy rival to Cabinet offices without being able to perform their function.

It leaves foreign governments, the Congress and the American people with a heads-or-tails choice when they try to figure out U.S. policy on many issues, and it has a lot to do with other countries' complaints that the United States has become a less than reliable partner in international relations.

Two-Track System

In London, Bonn and Paris, government heads make do with small staffs of advisers on foreign affairs and get the service they need from their foreign ministries. Only the United States has a two-track system, and the tracks often are not parallel. Originally, the NSC was simply a committee to put together arguments from various departments on foreign and security issues in an organized way, to facilitate presidential decisions. It started collecting its own staff of experts under McGeorge Bundy in the Kennedy administration and Walt Rostow in the Johnson administration. But the big expansion in power and people came when Henry Kissinger moved it up for Nixon.

As both have said in their memoirs, they came to the White House with a profound distrust of the bureaucracy and particularly the State Department. That wasn't new. There has always been a tug-of-war between professional officials and professional politicians, and many presidents have found a need for personal trouble-shooters in dealing with other governments as well as in domestic conflicts. Woodrow Wilson used Col. House and Franklin D. Roosevelt used Harry Hopkins for just that purpose.

Grinding

But cutting out the career people and dealing behind their backs, instead of imposing the needed political constraints on the experts,

reached a new level in the last three administrations. It has gotten to the point where the NSC has become a kind of super-elite bureaucracy, and the governmental machinery is grinding on itself instead of weaving policy.

The troubles weren't so openly visible before because of personalities. Kissinger at the White House simply excluded the mild and modest Bill Rogers when he was secretary of state, and despite initial promises Mr. Kissinger did not really plug the State Department back into the policy feed-line when he became secretary. He just moved his operation from the White House basement to Foggy Bottom and kept on as before.

But although he was also a lawyer and a man of methodical reserve, Cyrus Vance was not the acquiescent man that Mr. Rogers accepted being, and Zbigniew Brzezinski may have the ambitions and yen for glory of Mr. Kissinger but lacks the flair and skill in courtship to make people swallow submission in silence.

The appointment of Mr. Muskie was a first step in reversing the trend. Complaints about a political secretary of state reflect a misperception. The State Department has been the senior Cabinet post since the beginning of the Republic, and its chief need to be politically sensitive if he's to do his job of advising the president and bringing the country to understand its problems in the world.

He should have, as has sometimes been the case, an undersecretary who is a strong administrator, capable of using the ample executive powers to keep the bureaucracy in line. The elective government does have to flavor and direct the outlook of career officers, but there is no real reason why it has to be done from the White House, and by ignoring them. They can be brought to serve if given the chance, and many are willing and able.

Technician

This can only work, however, when there is no chance of the national security adviser mistaking himself for the senior policy executive. That job should go to a technician, a Brent Scowcroft type who understands the limits of the role and is prepared to confine himself to the backroom without a personal press secretary or an inch to travel.

Further, the lines of responsibility must be clearer to support the actors in their assigned roles. Diplomacy and negotiation are the State Department's function.

Letters

More Answers

I was saddened and embarrassed by your publication of Bernard E. Brown's side of discussions he engaged in at dinners attended during his Fulbright year in Paris which he detailed in "French Answers Answered" (IHT, Sept. 3).

He should have indicated which and what kind of "polls show that Americans pay more attention to political and domestic news than Europeans," since no research organization I telephoned knows of such a survey organized by a reputable international agency in the last five years.

Moreover, regarding his assertion that "There is only one outstanding newspaper in France, Le Monde. It is hardly possible to form sophisticated judgments by reading the other papers" may offer more information as to Prof. Brown's command of written French than to the quality of French dailies. He obviously hasn't had enough dinners with

readers of, to name a few, Le Matin, Le Quotidien de Paris, or the nearly entirely political Le Libération, which circulates to a vast number of young people, something no U.S. daily can boast.

KIRSTEN DEMOTTE.
New York.

1980 Questions

According to Tazie Villach's article entitled "One Rich Country's Questions in 1980" (IHT, Sept. 6-7), the Norwegian people, who enjoy a very high standard of living are "troubled about the values that make it possible for intelligent human beings to spend so much of the world's treasure on producing deadly weapons to secure peace."

Is it not possible that the "intelligent human beings" mentioned by the worried Norwegians are, in reality, stupid — and stupidly preparing to wage war?

ESTHER DELCOURT.
Paris.

Mideast Game Plan Who Will Show

By Philip Geyelin

WASHINGTON — One thing you have to say for Sol Linowitz, President Carter's special representative in the Middle East. In the matter of preparing for a new round of autonomy talks, he sets a nice table. The flowers, the silverware, the napkins — he's got everything in place.

In his recent Jerusalem-to-Cairo shuttle, he managed to persuade Israel's Prime Minister Menachem Begin to make just enough of the noises. Egypt's President Anwar Sadat needed to hear: a reaffirmed commitment to only four more settlements on the West Bank; no big rush to move the prime minister's office to East Jerusalem; a hold on any formal steps to annex the Golan Heights.

Sadat, in turn, was encouraged to accommodate Begin on the latter's desire for a quickening of the "normalization" of Israel-Egyptian relations across the board, in keeping with the spirit of their peace treaty. It's agreed that both sides will press on with what Begin is pleased to call a renewal of autonomy "negotiations" and Sadat insists are actually "preparatory talks" for a U.S.-Israeli-Egyptian summit sometime after the Nov. 4 elections.

Game Plan

That's the party Linowitz has so carefully arranged. The game plan is that the talks over how to achieve a measure of "autonomy" for the West Bank and Gaza will proceed right through Election Day and on to a final meeting of the top men sometime toward the end of the year to resolve the last and hardest parts.

The only question is whether anybody will show up.

And the answer to that is going to depend far less on the differences between Israel and Egypt on "autonomy" issues than it will on the deep and absolutely fundamental differences between Jimmy Carter and Ronald Reagan on how best to provide for Israel's security and stability in the Middle East.

The Middle East issue is probably the clearest of any having to do with foreign policy in the presidential campaign. Who wins in November will profoundly affect U.S. policy in that part of the world for years to come.

Scratch Deep

To see why, look first at the Israeli political scene. Begin, who faces an election no later than November of next year and perhaps as early as next spring, is a Camp David man. Scratch deep enough, and you might also find him to be a Carter man. He need not, after all, have gone as far as he did to cooperate with the Carter administration's efforts to revive the "autonomy" talks before Election Day

and to present the possible prospect, for summit thereafter, having broken off squarely with Sadat. But the Camp David and its next step to self-rule (autonomy) Bank, is Begin policy, most certainly challenge a quite different and better one from the West Bank to a defensible border, and the Arab world.

So Begin has a correlative to wrap up my "arrangements" by the year. Sadat has sons for demonstration Arab critics the v David. If Carter wins, Linowitz, table-setting produce a party, on se

Lame Duck

But if Reagan wins, becomes a lame duck, David process would lapse. And while there who would say good doubt that Begin is a for there would the chance of a new Reagan tration initiative before caught up in its own paralysis.

It isn't only a problem. If Reagan is to be a word, he either doesn't or doesn't accept an S Middle East.

Turns Back

Reagan sees the S everywhere in the A with the PLO as its sees Israel as a "major set" for the United States. East-West content that he concede Camp David, he insists had no real hand in Begin-Sadat show. H plause from the Amer community with atar abstentions at the Uni and on U.S. arms traffi crucial Arab moderate, and Saudi Arabia.

For almost a decade, States has been free of one-sided, un support for the Israeli most everything and t ion of influence on b the argument. Reagan all that back and while doing so would almost diminished U.S. influe creased Soviet influen the biggest losers, ironi well be Israeli's incom minister.

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Carter's Empty Chair

By Tom Wicker

NEW YORK — President Carter and his advisers say he loses less by staying out of the first debate than he would by agreeing to John Anderson's participation in it. Maybe so, and as Richard Nixon in his inimitable style has put it:

"They are a tough bunch, those Georgia boys. They may play softball down in Plains, but they play hardball in the country." They certainly do, but on the debate issue somebody on the Carter team looks guilty of a wild pitch — or maybe it's more of a passed ball. The president had good reason to try to maneuver Anderson out of the game, but once the League of Women Voters invited him in, it's hard to see how Carter will be hurt less by an empty chair than by a vigorous debate performance.

Bluffing

Of course, the "Georgia boys" may still be bluffing in hopes that the league will change its mind. But its officers appear to be standing like a stone wall, and if Carter now changes his mind and agrees to debate on Sept. 21, he will only underline his hard-won reputation for indecision, ineptitude and speed on the backrack.

Taking him at his word that he won't give in, the result will be a two-man debate in which John Anderson will have the sole opportunity before an audience of millions (even if fewer millions than might watch if Carter took part) to present himself as the alternative to Ronald Reagan — the candidate who scorns the responsibility of Reagan's tax-cutting scheme, who disputes the necessity for a heightened arms race and who questions the Republican candidate's qualifications for the nation's highest office.

That can only build up Anderson in precisely the way Carter least needs — as a real alternative to Reagan — since every poll shows that the independent candidate's major handicap is the widespread belief that he cannot win. Whatever lessens that belief broad-

ens Anderson's support — hence threatens Carter's more.

The president's decision to boycott the first debate thus seems to hand Anderson a golden opportunity, and for no good reason; because as a participant himself, the president — a veteran of the 1976 debates, after all — might not only be able to seize the initiative against Reagan, but also to make a case against Anderson as an opportunistic spoiler.

That would be hardball, and what better chance will Carter have? By taking the other approach, he makes himself look needlessly arrogant ("I'm president and I don't have to play except by my own rules") and presumptuous ("The people have no need to hear anybody but us party nominees"). And while all the candidates have played the debate game to enhance their own political interests, Carter appears by this decision — in contrast to Reagan and Anderson — to have done so with open contempt for the wishes of the public and for the supposed educational value of televised presidential debates.

By ducking debate with Anderson, hence also with Reagan, at least on Sept. 21, Carter also lends credence to the charge that he is unable to defend his own record. He has already invited that charge by his basic campaign strategy — raising fears about Reagan, rather than boldly asserting that one good term deserves another. After Carter's Rose Garden cam-

The International Herald Tribune welcomes letters from readers. Short letters have a better chance of being published. All letters are subject to condensation for space reasons. Anonymous letters will not be considered for publication. Writers may request that their letters be signed only with initials but preference will be given to those fully signed and bearing the writer's complete address. The Herald Tribune cannot acknowledge letters sent to the editor.

Risky Judgment

No doubt Carter and Reagan have thought long and hard for reasons good and bad; and maybe such judgments are the reason why president and his critics should not go unchallenged, theless, on two extraordinary moments about the Anderson dacy.

"I see Anderson as a creation of the press. In politics, these days? And would Carter claim what he was in 19? did he spend a year o Iowa for — it's handfu cratic delegates?

Carter's Fami

No, for the flood of m tion he knew would desce winner of the year's first d, did he was the benefici might be fairly called the media president — thou ously he won't be the that media politics has s supplanted party politics.

"He and his wife handp vice-presidential nomine. Let us mercifully pass: question who handp Monckle in 1976, said this 'comes from a president who is by all evidence one of his

most powerful voices, though undelet unappointed; and from a whose wife, mother, or brother all have been sent sometimes dubiously — a matic representatives of the ed States, though none ha trained or employed for th

Living in such a glass even a president — perhaps ularly a president — should tote to throw campaign stot

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Micro' Cars: The Future May Come Slower Than You Think

by Richard Oliver

PARIS — Detroit may have unveiled its new 1981 models this week, but there are several manufacturers in France who believe they are the ones to produce the real cars of the future — perfect for city slickers that are lightweight, self-saving and downright tiny. Names like "Arola," "Marden" and "micro cars" are roughly two-thirds the length of an Austin Mini, seat only about 17 miles to a liter of gas and are more on the streets of Paris. "Micros" are sleek like a dream car, but they are not so much the product of age technology as the ingenious ones of the small, proven Peugeot, Saab and Motosco engines. Motosco, Les Laccoca, the car of the future is moped.

A moped is any vehicle that has pedal power with a motor of under



Flipper, with unique swivel drive.

vehicle with a hatchlike door up front. Messerschmitt tried a car designed like a fuselage, but the idea of having the passenger sit behind the driver never really caught on.

Gulf + Western and General Motors have introduced batteries they believe will make electric cars a practical reality, but power company officials are already wondering about the increased output required to charge up the vehicles when they are ready to hit the road in about five years.

Professor Arie Braunstein of Tel Aviv University hit on the idea of solar-powered batteries, but they might not be much good for cars parked in underground garages.

Flipper spokesman Roger La Grandiere said his company has been thinking solar but still feels gasoline — only much less of it — is still the fuel for the urban vehicle. Flipper recently opened an unmanned showroom at 40 avenue Montaigne in Paris, but all cars must be ordered directly from the factory in the Paris suburb Villejuif (tel: 678.91.11).

"All those big cars wasting hundreds of horsepower in the city don't make sense," he said. "Where there is one regular car we could have three micros, and all together they would create less smog."

While La Grandiere sees smaller as better, he does not feel that going slower is a disadvantage. Asked recently whether it didn't take a long time to get around town in a micro, a driver of one stuck in a traffic jam answered, "Who can go fast in this traffic?"

There have been no known fatalities, says Paul Ledouarin, the major dealer in the Paris area stocking the Mardens (27 avenue de la Republique, St. Maurice, tel: 883.08.69). He added that he knew of only one accident: "Somebody got carried away and tried to take one out on the perimeter." (Of course, fewer than 20,000 micros have been produced.)

Now manufacturers are gearing up micro ad campaigns aimed at the youth market. Ballu says the biggest competition comes from public transportation. The average buyer is a man or a woman aged 57, who does not work and who has never had a driver's license.

One salesman admitted that his high-powered business clients usually bought micros only after losing their licenses for speeding or drinking. He said they could not afford to be seen arriving at an important meeting on mopeds; nor could they afford chauffeurs.

At about 21,000 francs (\$3,250), the Marden is the Cadillac of the micros. It has bucket seats, optional stereo and Fiat suspension. Like all micros and mopeds, it comes with the required automatic transmission. (First-time drivers should remember that the third pedal is not a clutch but a real pedal, which could come in handy for manipulating the micro to the nearest gas station if one forgets to fill up every month or so.)

Arola claims to be the giant of the micros with 70 percent of the market, but unfortunately its most carlike model, a takeoff on the 1932 Bugatti, is not allowed on the road and is sold only as a \$3,000 toy for kids.

The company started in Lyons four years ago and makes two other models — the optional motorcycle with handbars and the four-wheeler, their biggest seller. It sells for from \$4,000 to \$4,500. Production has hit 400 units a month, with about 100 vehicles exported to countries where local laws permit.

Flipper is openly interested in the Far Eastern market. Honda, Suzuki and Yamaha already turn out moped motors in Japan.

"We're not interested in making millions of Flippers," La Grandiere said. "Let other countries build factories to make them. If they use our patents, we'll make our money off that." The Flippers are built by SEAB, a French research and development firm that makes a large part of its profits from selling patents. SEAB also invented the Mirbar, a plastic Jeep-like vehicle.

La Grandiere said the 2,000 Flippers made by SEAB were really part of a testing program to work out the bugs in a unique weight-saving front-wheel drive system. The Flippers can't go forward — there is no reverse gear. Instead, the steering wheel swivels 360 degrees, and by turning the wheels halfway around, one can park. If this fails, a strong individual can flip it into place.

"We have nothing to sell but this," said La Grandiere, thumping his forehead. "We French are good at inventing things but we never realize what we have on our hands. Look at photography, look at airplanes."

But only the French, at least for now, have discovered a handy way of getting around town — as well as some annoying laws.



The plastic Arola is no gas-guzzler.

A Talk With George Balanchine

by Susan Reimer-Torn

PARIS — George Balanchine has spent his life making ballets. His work is in motion, movement for beautifully trained bodies. Many consider that the imagination, craftsmanship and taste Balanchine brings to this task make him the world's greatest living choreographer. But Balanchine rejects superlatives.

"Why does everybody need to say who is greatest?" he asks, interviewed this week in Paris, where his company, the New York City Ballet, is appearing until Sept. 21.

At 76, Balanchine is still active and productive. He premiered two new ballets last season and is directing the company's European tour. Although his hair is growing whiter and his pace is slowing, he maintains his old-world charm, calm discipline and devotion to his dancers. He exudes total confidence without a trace of self-importance. He is pleasant but never familiar, forthright but never pompous. Inevitably the century's most prolific dance maker, he admits, "I now have the skill to not make it bad."

Balanchine dislikes the word genius. Today, chatting in a small office at the Theatre des Champs-Elysees, he is even doubtful about "inspiration." Balanchine is a consummate practical man. "You don't sit home like this," he says, leaning forward, chin in palm, like Rodin's "The Thinker." "You have to try things, put them together. Choreographing is not inspiration. It's a skill, like cooking."

An amateur chef, Balanchine likes to insist that he only mixes ingredients. Nonetheless, he agrees that very few people can choreograph good dances. How does he explain it? Balanchine raises his eyebrows and half smiles. "One day when Count Stroganoff was preparing his meat, he thought of adding some mustard. Without mustard, beef Stroganoff is only ordinary stew. You must experiment, but his eyes twinkle, "you do have to think of the mustard. Most dances put people to sleep. I have to think how to keep them awake."

Balanchine, mystique aside, is the antithesis



Balanchine's "Episodes."

of the self-absorbed, dreamy-eyed poet. His ballets are products of skilled experimentation and a cultivated sensibility. "You must live," he asserts animatedly. "You must travel, you must see things, taste things. You go to a restaurant, see a painting, sample wine. You learn what is good, what is beautiful and then you try to do it yourself."

Between storytelling and reminiscing, he returns to the original topic of conversation: inspiration and art. "No, you really can't say what it is. Anybody can write, but not everybody can write a good book. You can't explain it." Like a theme in his ballets, the question appears and vanishes, is expanded and convoluted, only to reappear. His compositional logic is sometimes only apparent when the last movement is in place.

Balanchine insists on basics: "The most important thing in ballet is perfect, classical technique." Yet he admits that sometimes he can't work with even the most impeccable technician because "the dancer has some limitation." Balanchine presses his thumb to his fingers, as if trying to pin down what's missing. "He can't make something well — interesting."

Does this mean that a dancer's personality is important to Balanchine, a man who is thought to obliterate a dancer's individuality? Balanchine is vehement on the subject: "There is no such thing as dance alone. You must have somebody — personality as well as skill and beauty. People who say we all dance the same are just limited; what we do is beyond them."

If there is an intangible something necessary to choreograph or dance well, the same is true for teaching, not the least of Balanchine's concerns. "Bodies are the same everywhere," he says, contradicting the prevalent view that he prefers a distinctly American "type." "It's the training that counts, but there are very few good teachers. A good teacher must be an excellent dancer, because we don't talk, we show."

Balanchine leans forward in his chair and begins flitting his arms. "When birds are born, they want to fly and they don't know how. The mother doesn't explain or analyze. She shows them and they imitate." Still, he admits that while he continues teaching daily, he can no longer demonstrate all the steps in class. "Even if I don't show everything, even if it is not so pretty, you get the idea. There is an essence."

After several weeks' touring, Balanchine says he is glad to be back in Europe, his only reservation being that "Here, the center of life is food. It makes everybody slow, sleepy."

With Balanchine, a casual aside is often a serious commentary. He masks significant observations in amusing understatement. Discussing the company's enthusiastic reception in Germany two weeks ago, he says, "In 1972 we had great difficulty. The Germans wanted philosophy, psychology, ideas. They thought if you don't suffer, it's no good. But we don't suffer, we dance happily like a circus. We want to be beautiful, simple like flowers. Now that Germany does not want to suffer so much, they like us better."

Balanchine is deceptively flippant and even contradictory about the significance of his work. He prefers references to circuses and flowers to academic labels: "Classical, neoclassical, avant-garde, I don't care, they can put me anywhere they like." At the same time, he advises that people see his work more than once. "They should be alert and aware and try to understand what I'm doing."

Balanchine's well-known lack of interest in preserving his ballets is often taken for self-deprecation or a disregard for dance's future. While he insists, "We should enjoy today. People who are always waiting for tomorrow will be disappointed; tomorrow is only another today," he also adds, "I create for bodies of today's proportions, it doesn't make sense other-



Wearing his French Legion of Honor Medal, choreographer George Balanchine asks with typical modesty, "Why does everybody need to say who is greatest?"

wise. After many years, the body may be completely different."

Almost boyish, he is carried away by his fantasy about anatomical evolution. "After there isn't enough food, we will be nourished with only air, so our mouths will disappear." He makes a hideous grimace.

"Soon we won't need any stomachs, so that will disappear, too." He bends into a grotesque "stomachless" contortion. "Soon we won't need to walk anymore because we can train the brain to just be there, so we won't need any legs. Then we won't need any arms because we can just think about things and they will be done. We are all a big blob and then someone is going to trot out a Balanchine ballet made for pretty girls with long legs. It's ridiculous."

He clearly doesn't want his dances to be considered anachronistic in the next century. He is interrupted by a man who tries to invite him to lunch. With unstudied, elegant manners, speaking fluent French, Balanchine explains that dinner after the ballet would be better. "With us, nobody eats; we work. Fifty people have to pass each other quickly on a new stage — we can't stop for lunch. But, then we are a very different animal."

Balanchine is most emphatic and anxious to be understood when he talks about his dancers. When confronted with the conventional wisdom — that ballerinas are Balanchine's primary inspiration and male dancers are relatively neglected — he declares vigorously, "That's not true, all the great men dancers want to be in the company. I am a man and I know very well how to make dances for men."

"But it is easier," he explains, "to make dances for men — they jump, they turn. A woman is more complicated, that is the only reason they are a priority." Once again he insists it has nothing to do with inspiration. "Without the woman, there is no classic ballet and that kind of special female dancer is in danger of disappearing."

"You must be more careful with a woman."

You must know just how to say things, how to dress them. They are fragile like orchids. You have to know exactly how much sun, how much water, how much air and then take them inside before they wilt.

"Of course I like women," he continues, looking squarely at his interviewer. "Only someone who likes them can direct them. But people love to talk, to gossip..." It was clearly a sensitive subject. Then, as he often does when things threaten to get too serious or sentimental, he switches to humor. "You know, they are just like horses and I am a veterinarian. I have to take care so they win the race."

"Mr. B" has been running his own races for decades. He cannot define inspiration because he lives it.



The New York City Ballet in action.

Siobhan McKenna Goes to Vienna

by Alan Levy

VIENNA — For Siobhan McKenna — the Irish actress who has played everything from the title role in "Hamlet" in Stratford, Ontario, to the Virgin Mary in the movie "King of Kings" — last year was not an easy time.

It began with her first winter of widowhood, after her husband Denis O'Dea — an Abbey Theatre actor who played police inspectors in the films "Odd Man Out" and "The Fallen Idol" — succumbed to the heart and arthritis troubles that had bedeviled him for 16 years.

She flew to America to "get away for a good while and close the door" of her emptying Dublin home. Her first venture was "A Meeting by the River," a Christopher Isherwood play that opened and closed on Broadway in one night. Then "Memoir," a show in which she played Sarah Bernhardt that she brought to fruition in Canada, Dublin and the West End, was bought for Broadway — but will star a lesser actress. Her brother-in-law died.

But that was last year. This year, McKenna's performance in Sean O'Casey's "Juno and the Paycock" at the Abbey Theatre in Dublin was considered a smashing success. And last Sunday in Vienna — with O'Casey's widow Eileen in the audience cheering her on — the Irish actress of our times, Shaw's "Saint Joan" for all seasons, opened her own O'Casey centenary production of "The Shadow of a Gunman," in which she played a featured, not a starring role. The critics gave her production outstanding grades; one critic called her performance "riveting and gripping."

She came here a few weeks ago to direct the play, but even before she landed, the Viennese insisted she act in it, too. Last year, her one-woman show "Here are Ladies" played four weeks at the same theater to mostly half-full houses — hardly anyone had ever heard of her and she had to overcome a universal resistance to things Irish — but if all the Austrians who are still raving about it had really seen it, it would still be running today. Meanwhile, "The Shadow of a Gunman" plays through Oct. 11 with a cast imported directly from Dublin.

"Although I'm not physically like the Mrs. Grigson of O'Casey's stage directions, I visualize her as small," says McKenna, who stands 5 feet 5 inches tall, "so I'm trying to make her so drab that she almost disappears."

"I wear a brown woolly cap and gray garb."

O'Casey describes her as living below stairs in a tenement basement's kitchen. She's not dirty, but her face has a grayness that comes from lack of fresh air, whereas her husband is big and boisterous and well-fed looking. O'Casey says she probably feeds him very well and lives on the scraps.

Script and size have always meant much to McKenna, both as actress and director. For a recent interview here, she looked as dowdy as Mrs. Grigson might at a garden party. Perhaps it was the palatial setting of the Palais Auerberg, with its ported palms, parrots, perking fountain and Coco, the screaming cockatoo. More likely, the fatigue of double-duty rehearsals had added a few lines to her face: a brave, girlish face framed by tawny hair, a face still forming at 57.

Most likely, the cause of the contrast was

she has written about your character." She tells all her actors to study prefaces and stage directions as well as lines for she herself found the key to her immortal Joan of Arc in one word of Shaw's copious instructions: "rapt."

And rapture was what she brought to the part: first appearing in her own Gaelic translation at Galway University in 1950, a month after Shaw died; later in English in London in 1954; and then, in 1956, in New York, where Saturday Review critic Henry Hewes said she had "the economy of gesture of a Margot Fonteyn, the listening of a Katharine Cornell and the warm humor and vocal magic of an Irish soul."

"People are surprised at my height when they meet me for the first time," she continued, growing in animation and warmth. "They think of me as being little because they saw me



McKenna, as the drab Mrs. Grigson in O'Casey's "The Shadow of a Gunman."

her own starchy awe. Columnist Inez Robb once described McKenna as "Celtic blue-stocking of purest indigo, scornful of lipstick and powder offstage," yet delighted when people recognize her on the street.

She came escorted by leading man Niall Buggy but dismissed him after a drink to "go back to your hotel and read every word O'Casey

in 'Saint Joan.' Joan of Arc was no more than five feet and that was how I played her. As I'm finding again with Mrs. Grigson, you can make yourself short if you think small."

The Vienna revival of O'Casey's first produced play, which appeared at the Abbey Theatre in 1923, is not McKenna's directorial debut. Thirty years ago she directed her own

Gaelic "Saint Joan," but she says: "Maybe Joan was a special kind of person who almost directed herself. It's not a part I'd advise an actress in get too self-conscious or objective about. If you're right, she happens to you."

Later, she directed in Dublin and Greenwich, England, so when Sean Kenny died while rehearsing her in a London production of "Juno" a few years ago, McKenna stepped into his shoes. And when she staged "The Playboy of the Western World" at the Long Wharf in New Haven, Conn., others, but not she, wondered how she could work with another actress playing Popen Mike, a part she'd made her own around the world, starting at Edinburgh Festival in 1951, and in the 1961 film version.

"What I'd bring another actress," she replied, "is my own experience, my love of the part. But I'll never show any actor how to do something. I always like an actor to be creative. Sometimes, something will come to me from an actor's experiments that I haven't seen in the play before. Only when an actor is bogged down or having trouble will I come in and suggest or correct. And even then, if a thought comes in me, I'll preface it with a line from O'Casey: 'This is only an opinion and not legal.'"

Doubling as performer and director, she has no trouble ducking the double jeopardy of too much ego and too little detachment. She once worked for an actor-director who, "when he took rehearsals, gave all of us many good ideas, but then when he stepped in, he became jealous of his own production and started taking back the gifts he'd given us."

McKenna suspects she leans in the other direction, particularly with the meek Mrs. Grigson — a role she hasn't played since she was 20, soon after joining the Abbey. Although O'Casey's stage directions call for her to stay on stage at the end and "99 directors out of 100 would obey him, I've always felt wrong up there. She's a character who just goes in and out. Why should she settle down just because it's the final curtain that's coming? The play begins with two men in a room, and that's how I felt it should end. Particularly in Vienna, where life is so symmetrical, I felt myself in the way of the unities. So I just make my exit a few seconds before the curtain."

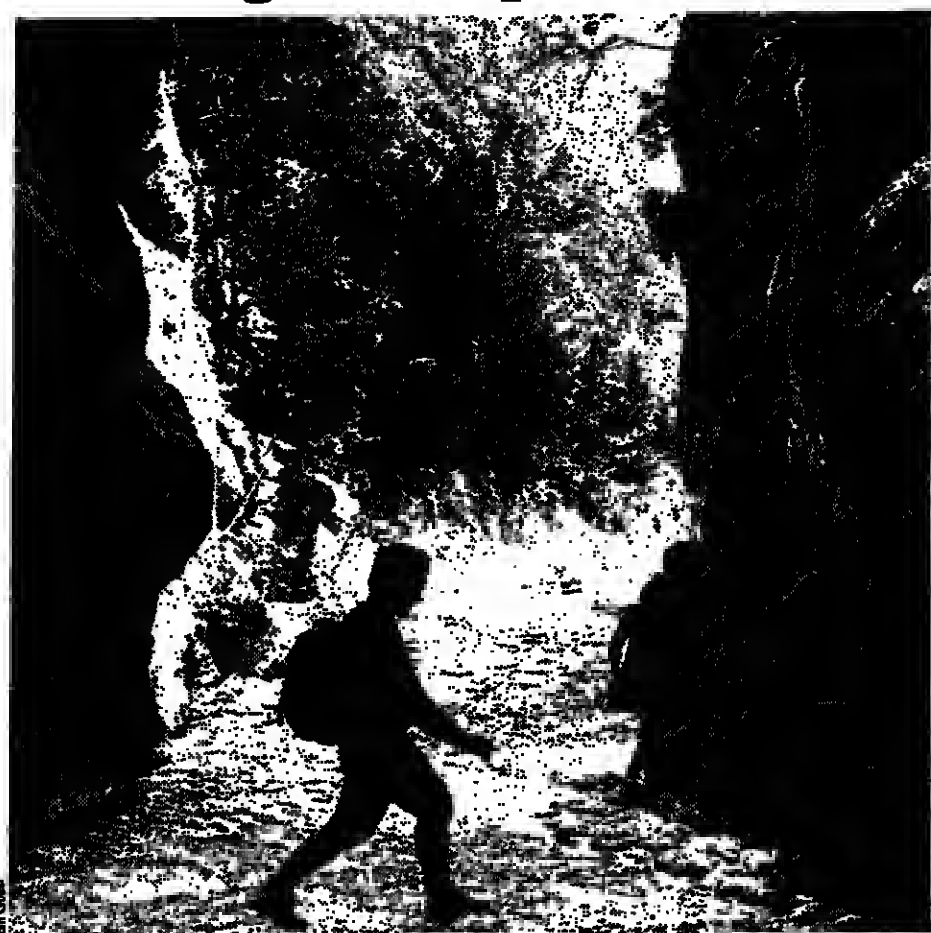
Last Sunday, "thinking small" as Mrs. Grigson, she effaced herself out of a finale — and stood 10 feet tall taking her curtain calls. ■

Another Side of Crete: A Trek Through the Spectacular Samaria Gorge

by Iain Guest

HERAKLION, Greece — Local inhabitants in the far west of Crete say that the Samaria Gorge still casts spells: On moonless nights, lost shepherds who were lured up into its ravines by nymphs can still be heard piping mournfully, and the ghosts of soldiers who fought in its forests — Turks, Venetians and World War II partisans — still prow. It's easy to imagine, in this the most spectacular of Greece's national parks. The Samaria Gorge offers mythology, legend, history and most of all, nature — a combination that has made it almost as great a tourist attraction as the Minoan palaces of Knossos and Phaistos. The gorge closes for the year on Oct. 31, and there's still time to see it at its best. Once on Crete, the trip takes a day by guided tour, or a more leisurely two or three days if you're prepared to sleep on the beach or take a chance at one of the tavernas on the coast road. Either way, it is best to start out from Canea, the main town on the north of Crete, and head into the Leuka ("White") Mountains. The road winds up through villages perched so steep that the old men need the agility of mountain goats to balance on their chairs and drink ouzo. Nets are spread out under olive trees to catch the staple product of the island. High up in the mountains is the Plain of Omalos, a good place to stop at an isolated taverna for honey and yogurt as thick as ice-cream. It makes an Alpine scene, with dew on the grass and the sound of goat bells. At the end of the plain, the Samaria Gorge opens out below, at the start of an 18-kilometer plunge. Guide books say the walk takes between five and eight hours (allowing for dwellers). It's also free. "We're educating people through nature," says Costa Cassios, the ebullient head of Greece's National Parks. About 100,000 people from 38 countries passed through the gorge last year. The path is well marked, with occasional bits of information on some of the gorge's 2,000 species of

plants and trees. There are also rest places where addicts can stop and smoke. (Fire is considered the chief hazard; one fire in the 15th-century swept through the White Mountains and raged unchecked for three years.) It's easy to imagine, in this the most spectacular of Greece's national parks. The Samaria Gorge offers mythology, legend, history and most of all, nature — a combination that has made it almost as great a tourist attraction as the Minoan palaces of Knossos and Phaistos. The gorge closes for the year on Oct. 31, and there's still time to see it at its best. Once on Crete, the trip takes a day by guided tour, or a more leisurely two or three days if you're prepared to sleep on the beach or take a chance at one of the tavernas on the coast road. Either way, it is best to start out from Canea, the main town on the north of Crete, and head into the Leuka ("White") Mountains. The road winds up through villages perched so steep that the old men need the agility of mountain goats to balance on their chairs and drink ouzo. Nets are spread out under olive trees to catch the staple product of the island. High up in the mountains is the Plain of Omalos, a good place to stop at an isolated taverna for honey and yogurt as thick as ice-cream. It makes an Alpine scene, with dew on the grass and the sound of goat bells. At the end of the plain, the Samaria Gorge opens out below, at the start of an 18-kilometer plunge. Guide books say the walk takes between five and eight hours (allowing for dwellers). It's also free. "We're educating people through nature," says Costa Cassios, the ebullient head of Greece's National Parks. About 100,000 people from 38 countries passed through the gorge last year. The path is well marked, with occasional bits of information on some of the gorge's 2,000 species of



Samaria Gorge, a Greek park that offers mythology and history with nature.

from domestic goats who have strayed into the gorge in an effort to maintain its purity. The Minoans worshiped the *kri kri*, but since then, it has been ruthlessly overhunted for its tough skin and horns. Its numbers are now down to 300, and they are rarely seen by tourists, although they often descend at dusk in the slopes opposite Viglis' house. Viglis himself is said to know many of them by name — a claim he modestly denies.

Viglis lives amid the ruins of the former village of Samaria, where he was born 60 years ago. Around him are broken stone walls, overgrown with thick dry grass and now deserted except for snakes and lizards. Scratching his stubble, Viglis recalls when 70 people lived here. He makes it seem like an idyllic life, a kind of Greek Brigadoon: "The economy was simple. We produced honey, grew olives, raised sheep. We had no electricity, but plenty of water." When the stream was in full flood, timber was cut and floated down to Aghia Roumeli. But, says Viglis, civilization began to take its toll even here. Young people were leaving for the cities. When the government offered 19 million drachmas for the land in 1959 — a huge sum for rural Greeks — the inhabitants were quick to take up the offer, though in Aghia Roumeli some stubbornly remained. Despite the sense of desolation created by the villagers' withdrawal, their presence is still powerful: in the rustling olive press, the tiny square, where visitors take refuge from the heat and a drink from an ice-cold fountain, and most of all in the churches. The gorge is named after St. Mary (Ossa Maria), and her church is still maintained for use by weary travelers. Tiny, hidden in pines, and with a cupola that is blackened from the candles of worshippers, it contains a fine 1740 icon and Byzantine frescoes. The art treasures of the gorge's 10 churches pose a dilemma for the authorities. "They should really be in museums," says Costa Cassios. "But we have a tradition of open churches in Greece." Others, too, make their presence felt in the gorge — mythical as well as real. Creteans claim that Samaria is the "navel of the earth" where Apollo built his temple. Delphi, where legend says the Eagle of Zeus dropped a huge boulder, is normally thought to have a prior claim; but that is a mainland myth, and the Creteans have never been deterred by such irrelevances. More than most places in Greece, you can sense in Samaria why mountains and streams were such a powerful source for Greek mythology. There is a stretch where the gorge opens

out, before the remains of Samaria: the territory of satyrs frenzied with nymphs and Pan, the God of pasture mischief, half-malevolent, waiting the unwary. Beside streams like this the full Narcissus fell fatally in love with reflection. Gradually, history begins to disentangle itself from mythology. The Minoan cypresses from the Samaria Gorge, for example, are the pillars of their temple, their fast cypresses. Venetians tried to hold the line against the Turks and the skeleton of one of their sentries stands on the bluff overlooking Samaria. After the Venetians, however, it came known as the one place in

This is the territory of satyrs frenzied with nymphs and Pan

was never penetrated by invaders, were repulsed at both ends in seven battles, and locals still recall when the Germans moved up on Oct. 19 to crush the Cretan partisans were driven back. During the war King George II and his cabinet passed the gorge on their way to exile in N. After five hours of swift walking comes abruptly: a canyon that is then rises sheer in the form of Sid "Iron Gates." You cross the tiny at the walls, and pass — without the caves where Ionia Daskaloyan the resistance against the Turks, and directed a major revolt in 1770. By now your feet are protesting loudly if you failed in wear through the gates: into the sunlight past the remains of old Aghia Roumeli, in front, there's a tiny port on tavernas: time to bathe those aching that thirst and gaze back in won longest walk you'll take for many a c

International datebook

- AUSTRIA**
GRAZ, Styrian Autumn (tel: 80255). Includes: Neue Galerie — To Oct. 12: "19th- and 20th-Century Swiss Art from the Solothurn Collection." Kulturhaus — To Oct. 11: "Max Weiler: Works on Paper 1931-1978."
VIENNA, Staatsoper (tel: 5324/2655) — Sept. 13, 16 and 19: "Otello" (Verdi). Sept. 14: "Die Fledermaus" (J. Strauss). Sept. 15: "Die Entführung aus dem Serail" (Mozart). Sept. 17: "Der Rosenkavalier" (R. Strauss). Sept. 18: "Le Nozze di Figaro" (Mozart).
Theater in der Josefstadt (tel: 4251/27) — Sept. 13, 14, 15, 17 and 19: "Der Kreis" (Somerset Maugham).
Dom St. Stephan, Stephansplatz — Sept. 17: Peter Ruzhyavsky organ (Bach, Riedel, Franck).
Akademietheater (tel: 5324/2658) — Sept. 13, 14 and 19: "Night and Day" (Stoppard).
- BELGIUM**
BRUSSELS, To Nov. 13: Flanders Festival (tel: 02/512.85.54). Includes: Sept. 13: New York Philharmonic Orchestra, Zubin Mehta conductor (Dvorak, Stravinsky, Mahler). Sept. 19: Lena Martell. Sept. 16: John Kozar piano (Copland 80th Birthday Tribute).
Queen Elizabeth Hall (tel: 928.31.91) — Sept. 16: Preservation Hall Jazz Band. Sept. 16: City of London Sinfonia, London Symphony Chorus, Richard Hickox conductor, Sheila Armstrong, Sarah Walker, Robert Tear, John Shirley-Quirk (Mozart). Sept. 18: New York Philharmonic Orchestra, Zubin Mehta conductor (Dvorak, Stravinsky, Mahler). Sept. 19: Lena Martell. Sept. 16: John Kozar piano (Copland 80th Birthday Tribute).
HARROGATE, Royal Baths Assembly Rooms — Sept. 18-20: 30th Northern Antiques Dealers' Fair (tel: 0943/73964).
LONDON, Sept. 13: "Times Day '80." Program includes: youth regatta, barge driving, display by armed forces, fireworks display, medieval fair and ox roast and steel bands. (tel: 633.17.21).
Wignone Hall (tel: 935.21.41) — Sept. 13: Lindsay String Quartet (Haydn, Tippett, Dvorak, Brahms). Sept. 18: Deler Consort (30th Birthday Concert).
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- ENGLAND**
CHICHESTER, To Sept. 20: Chichester Festival Theatre Season (tel: 0243/78.13.12). Includes: Sept. 13, 16, 18 and 19: "The Merchant of Venice" (Shakespeare). Sept. 13, 15, 17, 18 and 20: "Old Heads & Young Hearts" (Bucciault).
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BESANCON, To Sept. 21: International Festival (tel: 80.73.26). Includes: Sept. 13: Lausanne Vocal and Instrumental Ensemble. Sept. 14: Consortium Antiquum de Belgique. Sept. 15: Radio-France New Philharmonic Orchestra, Gilbert Amy conductor (Beethoven, Schoenberg, Berg). Johann Strauss Ensemble. Sept. 17-18: French National Orchestra, Antal Dorati conductor, Jean-Philippe Collard piano (Debussy, Ravel, Roussel). Sept. 19: Scottish Chamber Orchestra, Jean-Bernard Fommer piano (Mendelssohn).
CHAMPELLE-EN-BRIE, Sept. 13-Oct. 18: 8th European Festival (tel: 409.03.19). Includes: Sept. 13: Blaudine Verlet harpsichord. Sept. 15 and 17: Rafael Puyana.
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PITLOCHRY, To Oct. 4: Festival The-

sure

Stage Life at the Crazy Horse Saloon

Joel Stratte-McClure

IS — Alain Bernardin silently sur- sensual Polly Underground, sbo- Vanilla Banana, svelte Vodka ovar and 15 other near-nude danc- leave their mirrored dressing rooms 605th performance at the Crazy Horse Saloon.

reducer Bernardin, who resembles re except for the polished black ois, is concerned with maintaining a wants no smears in Patsy Dy- kremp, no cracks in Baba Mole- ht red lipstick and no choreograph- because of a loose heel on Texa- nots.

national audience of 250 crowded "me Georges V basement may only of breasts, slim but muscular legs, and the gyrating music when the ertain opens. But 62-year-old Ber- an eye out for flaws in a produc- siders as artistic as the ceiling of the pel.

au combo beats into the opening "razy Horse — Paris, France" and appear on the small stage wearing

9450 boots, very brief costumes, which Bernardin insists cost \$400 apiece, and body makeup that costs \$1,000 a month. There are no single men in the front row, a Bernardin rule, and none of the young women will be allowed to leave the theater until a half-hour after the performance — when the red-jacketed Mounties at the door escort them to taxis or their cars.

The dancers, like Olga Waterproof from Algiers and Usha Starlight from Maricab and Bonny Chatterton from London, are giving Crazy Horse their youth, and Bernardin, who thought up all their zmy stage names, is as much a father as a boss.

"I pay the best salaries in Europe, have the best talent and go to great pains to take care of them," the Jura-born Bernardin says as he watches the lights play tricks on the girls' bodies, their height equalized by different-sized heels. "These are the best bodies in the world and should be treated like artistic monuments. This is a very communicative art form, these women express my artistic vision and I don't want any snags."

The dancers, who earn \$2,500 to \$5,000 a month, have been personally recruited by Bernardin to perform in a show he calls "burlesque rather than untalented, aggressive striptease. For many, it is the lack of lewdness that makes the show appealing. "We know we can bring our wives here without embarrassment," said one patron.

Backstage before the show, the dancers look like the proverbial girl next door — young, stout, healthy. There is a remarkable difference between the attractive Havana-born Brandy Proforma in the dressing room and the seductive Brandy Proforma dancing in "I'm Just a Call Girl" on stage.

"This is a respectable and disciplined profession," says 25-year-old Polly Underground, an American raised in Germany. "Alain runs a tight ship, makes us rehearse until we cry and insists on perfection."

The Crazy Horse has been a tourist attraction almost since Bernardin borrowed money to open it on May 19, 1951. Twice a night (three times on Saturday) the girls and some vaudeville acts spend an hour and 40 minutes on stage before an audience that pays 230 francs without service (\$55) a head for the spectacle and two drinks.



Each act has a gimmick: "Playing with sex through song and movement."

"Bernardin started with nothing to become the top cabaret in Paris," says Jacques Morali, who produces the successful U.S. disco group The Village People and composes 90 percent of the music at the Crazy Horse (which is currently about 40 percent disco but is moving back to big band tunes). "These women don't wear feathers or ornate outfits but succeed marvelously because of their perfect bodies and dancing skills."

Bernardin leans over to a friend and complains about a minor technical fault in the "Baby Buns" number. He is remarkably attentive to every facet of the 18 acts and all the behind-the-scenes goings-on.

He readily welcomes any dancer who wants to audition ("They call and I see them as quickly as possible"), conceives the acts through song and movement, designs the costumes ("Seam as they are, they combine with the lighting to accentuate the natural

beauty") and works with American choreographer Richard Moten on the dance steps.

"I've learned something about women in this business," he says. "The perfect woman would be Cyd Charisse at 20. Since that's impossible, I look for a person who blends the artistic sense of a Pole, the discipline of an English girl, the sensibilities of a French woman and the breasts, hair and face of a German. Americans are better composites than dancers."

Hired away from such places as the Warsaw or the Paris Opera or German go-go bars, the dancers are about 5 feet 6 inches tall, weigh about 115 pounds and join the Crazy Horse at the age of 18 ("Younger women can learn faster"). Seven or eight new dancers join the troupe each year. They begin with a strict three-month contract but stay an average of four years. They also obey Bernardin's paternalistic rules — including letting him keep and invest 20 percent of their incomes until they leave.

"The Crazy Horse is like Playboy magazine," says Ohio-born comic George Carl, whose act gets the most applause. "Bernardin makes it picturesque and wholesome."

Vodka Samovar, 23, half-Polish half-French, regards her boss as a demigod. "I need the discipline and appreciate his concern. I left another Paris club to come here, and the fantastic reputation is justified. He turns us all into ballerinas, urges us to do our best stuff and makes sure we leave with a lot of money."

The existence of the Crazy Horse, with 90 employees and an \$8 million annual gross, can be credited in part to Bing Crosby. Bernardin worked as an apprentice wine waiter at the Ritz in London. Then, after the war, he opened Paul et Virginie, a restaurant in the place du Marche St. Honore. One night there, he heard Crosby insisting that what Paris needed was a good country music parlor.

The Crazy Horse Saloon ("I love everything Western") opened with a Texas chef, barbecue dinners, less shows and a hillbilly combo. It was supposed to resemble an 1890 Dallas bar. It folded in two months. Bernardin tried other acts but didn't hit pay dirt until Dec. 15, 1953, when, inspired by the film "Les Danseuses de Desir," he turned to burlesque.

"The first night I realized the public wanted to be mystified and preferred five women to one," he recalls. "Since then I simply try to increase the variety and beauty."

The acts change once a year, with three months of rehearsal required before a new one goes on stage. Bernardin says he is going to Las Vegas soon to look for more vaudeville performers.

"Things get a little newer and crazier each year," says Norma Piccadilly, who writes her parents and studies Italian between acts. "There are more gimmicks, new lighting techniques and better dance music each season."

As the show ends, Bernardin completes his list of complaints — directed more at the technicians than the dancers. The girls are on stage for the last time performing an enraptured version of "Yes, We Are Women." The curtain falls, they take showers, and Bernardin hopes the 14,600th performance will run as smoothly.

"You're only as crazy as your last show," he says as the lights go out.

Breaker Morant — An Edwardian My Lai

by Vicky Elliott

REE soldiers face court martial for order. The charge: the summary execution of enemy prisoners — in re- nge for the brutal mutilation and their commander in an ambush. following orders or acting out of ere a line that divides murder from

"Breaker Morant," an Edwardian My Lai Boer War, was shot in Australia by resford, the young Australian who di- Barry McKenzie" and "Money The film, which opened in Paris this er the title "Heroes on Salopards,"

won recognition at the Cannes Film Festival in May with Jack Thompson's award as best supporting actor. In Australia, where it was the summer's top-grossing film, audiences rise to applaud at the end.

Beresford has made a parable of an incident that passed into Australian legend: the 1901 trial of three Australian soldiers from the Bushveldt Carabiniers, a new force formed in South Africa by Lord Kitchener to combat Boer guerrilla attacks. Flashbacks flesh out a fast-paced courtroom drama, and the issues raised are universal.

"It is a film about injustice," Jack Thompson, the Australian actor who plays the defense counsel, said in Paris last week. "It's a powerful antiwar film — with no heroes."

By 1901, Lord Kitchener was floundering in "a new war for a new century" — a war that made khaki, commandos and concentration camps part of the vocabulary of the 20th century. The British were trying to wipe out resistance in the rolling countryside of the Transvaal, but the guerrilla attacks by recalcitrant Boer settlers continued.

The war was unpopular at home in Britain. Joseph Chamberlain, colonial secretary, denounced the lingering struggle as "a war of ruffianism, brigandage and outrage." "The British resented the picture of the Empire facing defeat at the hands of mere farmers," explained Thompson.

And in South Africa, the civilian population was herded into disease-ridden refugee camps, the gentlemanly rules of war were forgotten, and atrocities proliferated on both sides.

The "Breaker" Morant of the title was a reckless horsebreaker and amateur poet with a reputation, according to contemporary reports, for "a trail of broken hearts, a lot of good friends and a string of bad debts." An educated man of humble English origins, he went to South Africa from Australia to recoup his fortunes in the glories of war.

Instead, with two Australian subordinates, the rapscallion and woman-chasing Lieut. Peter Handcock and the young, idealistic Lieut. George Witton, he found himself facing murder charges for the execution of a dozen or more Boers and the murder of a German missionary who had witnessed their deaths.

Pawns of high politics, the three Carabiniers were caught up in a test case that involved not only Kitchener's reputation at home, but the possibility that Britain's arch-enemy, Germany, might enter the war on the side of the Boers. A new Australian government, anxious to show

solidarity with the Empire, was ready to bow to the British judgment.

The trial was hushed up at the time, but subsequently became a scandal in Australia, leading to a 1912 act in the Australian parliament decreeing that Australian troops could only be tried by their own officers. The issue was still sensitive when Kitchener toured Australia after the Boer War and refused to unveil a war memorial in Bahurst until Peter Handcock's name had been erased from it. Witton subsequently outlined the story in his book "Scapgoats of the Empire."

The film wasn't intended to parallel the Lieut. Calley story, though Beresford is interested in the Vietnam war, but it raises universal questions that struck a responsive chord at Cannes. "We had Israelis, Indians and Americans coming up to say how they understood," recalled Thompson. "The Americans saw My Lai; the Indians said, 'We too have been colonial troops,' and the Israelis told us of the young Israeli officer awaiting trial for the death of Jordanians on the West Bank."

Beresford's script is based on the trial transcript and the courtroom notes of the bumbling country lawyer, Maj. J.F. Thomas, played by Thompson, one of Australia's best-known actors. A tall, blond cowboy type with a deceptively lackadaisical manner, Thompson is known for his numerous Australian television parts and his role in the award-winning 1977 film "Sunday Too Far Away."

"I found the clues to Thomas' personality in a compassionate letter he wrote home just after the verdict was declared," Thompson said. The lawyer is the mouthpiece for the film's message: that war concerns "normal men caught up in abnormal situations." When men are commanded to wreck trains, loot farms and herd people into camps in the name of



Jack Thompson as defense counsel.

war, he asks, is it fair to try them as murderers?

Beresford takes care not to make judgments. Some see the film as anti-British — but Morant himself was English, and the Australian government didn't emerge from the affair blameless. Nor were the fury-blinded Morant and his two men, arguably "acting on orders," above reproach.

"There can't be anyone," Thompson said, "who hasn't at some time experienced the iniquities of a bureaucracy that doesn't care for the people working for it. What about the people who make conscious decisions, who discover that mixing Teflon with napalm makes it stick to the skin? People of that ilk are never brought to trial."

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Grosvenor House Fair Rises From its Ashes

LONDON — At this year's Burlington House Fair (through Sept. 17, 10 a.m. to 7 p.m. daily), 51 participating dealers have assembled a display valued at some £400 million (\$95 million). Paintings and sculpture must account for a large proportion of this sum: The dealers' stalls on display are a mini-history of certain genres. Portraits, for example, range from the sacred through the secular to the profane.

• Giampietrino, who was active in the first half of the 16th century, and who was reputed to have been the pupil of Leonardo, treats his "Madonna and Child" (at Robert Noortman) with great simplicity, the Madonna simply robed, and mother and child set against a plain dark background.

• Nicolaes Maes (1632-1693), a pupil of Rembrandt but a man with a greater eye to the main chance than his master, places his bejeweled and besetined "Portrait of a Lady" on an elegant garden terrace. Doubtless the wife of one of his rich merchant patrons, everything in her pose and poise bespeaks an almost vulgar opu-

lence (also at Robert Noortman).

With crusty, terse Degas, all elation and flattery have been excised from his chaste drawing of a ballerina in Opera House practice harem (exhibited by Browns and Darby). All the glamour of actual performance is absent from this sweat-stained striving towards perfection of her *grand battement* in second position.

Landscape, too, can be observed in evolution at the fair. In Giovanni Battista Castiglione's mid-17th-century Baroque painting of "Circe Transforming Ulysses' "

the rare Whistler oil study of a romantically dressed woman, titled "Anabel Lee" here is unusual because he is not scoring on his Symbolist contemporaries for using literature as a model for his compositions. Whistler's *Anabel Lee*, however, neatly avoids any pictorial allusion to the Poe poem. It was commissioned by a member of parliament who much admired Burne-Jones, which accounts for the Pre-Raphaelite look of the lady, and Whistler probably needed the money.

Many of the portraits are of women he knew, of children he hired as models in London and of his youngest sister-in-law Rosalind Birnie Philip, who cared for him after his wife's death and whom he adopted as his ward.

Several of the later, softly defined, nearly abstract landscapes, which were well ahead of their time and inspired many disciples, are

Edited by
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ACROSS

63 Hitler's father
 64 Expend on exhaust
 65 Japanese varnish tree
 66 Demolish
 67 Emulate Lot's wife
 72 Apportion
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 74 Under- receiver
 75 Furniture style
 77 Fuliginous
 78 Mail's a letter
 79 Sit down heavily
 80 Squash, e.g.
 81 Sun, esse, —
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 83 Actor in "Get Carter": 1971
 84 Bergen puppet
 86 Where hounds go round and round
 88 Head of a tale
 89 Sounds in rounds
 92 Below, to
 93 Under: Prefix
 94 Having a wide range
 96 Peak in Nepal
 99 Sentimental
 104 Water-slicker's next of kin
 106 Bump
 108 Buck's Wang
 109 Use argum
 110 Ruined
 111 Madame Bovary
 112 Cheat on a check
 113 We
 114 First place
 115 Haggard's title

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AMSTERDAM	28	15	39	28	15	39	Shoppers	MADRID	28	15	39	Fair	
ANKARA	28	29	10	30	Fair			MARILIA	28	28	40	Cloudy	
ATHENS	28	28	28	28	28	28		MEXICO CITY	29	19	44	Cloudy	
BANGKOK	28	28	28	28	Cloudy			MOSCOW	28	28	28	Cloudy	
BANGKOK	28	28	28	28	Cloudy			MILAN	28	28	28	Foggy	
BEIRUT	28	28	27	72	Fair			MONTREAL	19	46	5	Fair	
BEIRUT	19	64	11	32	Cloudy			MOSCOW	22	74	17	Overcast	
BELGRADE	28	28	28	28	Overcast			MURCICH	28	28	28	Cloudy	
BELGRADE	17	43	15	59	Rain			NEW DELHI	30	15	27	Cloudy	
BUCHAREST	23	72	11	32	Cloudy			NEW YORK	26	78	18	Overcast	
BUENOS AIRES	24	25	8	46	Cloudy			OSLO	16	41	4	Rain	
CAIRO	28	28	28	28	N.A.			PARIS	28	48	13	Overcast	
CARACAS	28	28	28	28	Cloudy			PRAGUE	22	78	28	Overcast	
COPENHAGEN	17	43	15	59	Overcast			PRAGUE	18	44	4	Overcast	
COSTA DEL SOL	29	21	49	46	Cloudy			RIO DE JANEIRO	24	75	19	Cloudy	
COSTA DEL SOL	28	28	28	28	Cloudy			ROME	25	77	43	Fair	
EDINBURGH	14	37	54	Cloudy				SAN LO	28	28	28	Cloudy	
FLORENCE	28	28	44	37	Fair			SEOUL	21	79	16	Fair	
FUKUOKA	28	28	28	28	Overcast			SINGAPORE	22	26	73	Foggy	
GENEVA	21	70	8	46	Fair			SINGAPORE	22	26	73	Foggy	
HILSINKI	24	61	9	46	Overcast			STOCKHOLM	16	40	12	Cloudy	
HONG KONG	28	28	28	28	Overcast			SYDNEY	21	70	35	Overcast	
HONG KONG	36	27	79	79	Cloudy			TAIPEI	28	28	28	Cloudy	
HOUSTON	24	22	61	46	Cloudy			TENRIN	28	28	68	Fair	
ISRAEL	24	22	61	46	Cloudy			TENRIN	28	28	68	Fair	
JAKARTA	28	28	28	28	Overcast			TEL AVIV	30	38	19	Cloudy	
JERUSALEM	28	28	12	54	Fair			TOYO	28	28	25	77	Fair
JOHANNESBURG	28	28	13	55	Cloudy			TOYO	28	28	25	77	Fair
LA PALMAS	18	14	14	54	Overcast			VIENNA	18	64	11	52	Fair
LISBON	33	29	28	68	Foggy			WARSAW	14	37	10	28	Overcast
LONDON	28	28	28	28	Cloudy			WASHINGTON	28	28	28	28	Cloudy
LOS ANGELES	29	26	18	44	Cloudy			ZURICH	18	64	9	46	Fair

Readings from the previous 24 hours

The map shows a low-pressure system (L) centered over the British Isles, with a cold front extending southwest towards France and a warm front extending southeast towards the Mediterranean. A cold front also extends from the low towards the Atlantic. High-pressure systems (H) are located over Scandinavia and North Africa. Weather conditions are indicated by symbols: rain (vertical lines) is shown along the warm front and in the low; snow (asterisks) is shown along the cold front extending towards France; and a quasi-stationary front (indicated by a line with alternating triangles and semi-circles) is shown along the cold front extending from the low towards the Atlantic. Arrows indicate the direction of front movement. Major cities like Moscow, Berlin, Paris, and Cairo are marked. Isobars (lines of equal pressure) are drawn around the low and high centers.

Thunderstorm	TS	Warm Front	
Rain		Cold Front	
Snow		Occcluded Front	
Front Movement		Quasi-Stationary Front	

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Reviewed by Mel Watkins

The depiction of Rhigi as a naive, confronting the poverty, ruthlessness and violence of the city streets has a Dickensian cast to it, and Thielwell emphatically draws the stark contrast between the city and the idyllic environment Rhigi has left. Rhigi considers returning to his homeland, but

Mel Watkins is on the staff of The New York Times.

£2,200 for Typewriter

LONDON, Sept. 12 (AP) — An early American Sholes and Glidden typewriter, believed to be one of the first machines brought to Britain, was bought for a record auction price of £2,200 (\$5,280) by a Japanese bidder at Sotheby's today. The black finished casing, 15 inches wide, is ornately decorated with gilt and colored transfers of floral sprays and country scenes.

DOONESBURY

A cartoon drawing of a character with a large nose and glasses, looking surprised or shouting, with a heart symbol next to them. The character is standing on a platform. There is some text in the background, including "LEFT" and "JA".

WHAT'S WRONG WITH THE FISH AND CHIP SHOP?!!

A cartoon by Dave Coverly. A man in a suit and tie stands on a rectangular pedestal. He is looking down at a speech bubble that says "THE DEPRESSION WILL START". The man has a small, round head and a large, rectangular body. The background is a simple line drawing of a wall and a floor.

YAY, I'VE JUST STUNTED YOU DOWN WHATS HIM?

I WAS AFRAID YOU'D ASK THAT.

YOU KNOW, THIS DOESN'T LOOK SO HOT. WHY DON'T WE JUST GRAB A SNACK AT YOUR PLACE?

NO! NO, MICHAEL. WE DON'T WANT TO BE RUDE

G.B. Parkinson

Unscramble these four Jumbles, one letter to each square, to form four ordinary words.

SYTUL

Use the letters in "Surprise" to make words.


ADGEL

BOILAN

RAGUTI

HOW THE STREET URBIN SPOKE.

Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

Answer:  (Answers Monday)

Yesterday's Jumbles RIVET PHOTO BESTOW PARLOR
 Answer: Where storks land—AT "HEIR" PORTS

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"FOREVER? WELL, FOREVER IS LIKE A WHOLE PLAT
FULL OF CREAMED CARROTS. TOY."

